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The Pen's Excellence

The Secretary's Delight

Written as well as abused by Law, offered unto the world by the
 universality of men, and testified by records, as by dignity of
 by Antiquitie, Excellencie, & diverse strength is hereby demonstrated.

Together with an insertion of some Peeces, or Examples, of all y^e usual Hand
 of England: as also an addition of certaine methaphorall observations
 Writing, Making of the Pen, Holding the Pen, &c.

Written by Martin Bilingsey M^a Sin. & Ch^r of W^{or}ship

Non satis est bene aliquid facere, nisi etiam fiat venuste.

The Greeke & Hebrew with other Peeces never yet extant
 are herunto by the Author excellie added.

gen. Per. 27 July 1619

To the most Excellent Prince Charles E.
Most Gracious Prince.

The humble worke of my hande labour with my heart: loue, first commended to y^e Majesties
Gracious Regard, and now with an Addition for a further grace, with y^e honorable
Patronage, putt forth into the world: I humbly present to y^e Prince y^e patience.
Beseeching the sight of all perfection, so to please y^e Majesties in all perfections, as
may give me cause to y^e vertuous in all Perfections, to admire y^e Excellencies, with all
love and service: and make my labours, under stand to be a servant, to so gracious a
Master: —

Your Majesties,
in all humbleness:

Martin Billingeley.



The Preface to the R E A D E R.

IT is an opinion amongst some, not so erroneous as ignorant, that Copper-Plates of this nature are of no value. What reason they can alledge to strengthen so fond a conceit, I know not: sure it is some private use, they are so loath to produce it. For mine own part, I see no reason why those that are given should not be as profitable to a Learner, as those that are merely written: if they be exactly performed according to the natural strains of a true Artist: each Letter being cut according to its true proportion, and losing not the life delivered in the Example.

R

Certain

Certaine I am, there is no man living can write so exactly, but that euen in the writing of sixe lines, he himselfe shall be conscious to himselfe of some imperfections: which, by directions to the Grauer (being a good Worke-man and carefull) may be easily helped and made perfect for imitation. Howbeit I deny not, but that oftentimes the Grauer may wrong the Writer, if he be not very obseruant in euery touch of a Letter: and the amends which he may make him, in the well cutting of some one or two hands, will not counteruaile the credit which he shall lose by his ill graining and vnnaturall misshaping of some few Letters in one very Example.

For this Booke ensuing, I know there are some (through an enuious Curiositie, rather then a true Iudgement) which will herein finde many infirmities: yet let me tell them, it is an easier matter to pry into the imperfections of another, then it is to amend their owne errors: and he that finds the greatest faults, commonly is the unablest to amend the least; since Art hath no greater enemy then Ignorance. This is my glory; That I haue not plaid the Thiefe with any man, (though it were in my power to haue done it. But quicquid scripsi, scripsi: whatsoeuer I haue writte, I haue done it my selfe: For I would be much ashamed, that any man should thinke, I had bene brought up in a place of such scarcitie, and vnder so bad a Master, or that there were in me such a povertie, that I much needs goe a shewing for my skill. I thanke God there is nothing in it, which I am not able vpon an instant to better. And therefore if any man list to be contentious, let him be contentious; But let him not wrong him in his doings, who is able to doe

doe then better himselfe: I speake of those that thinke themselves excellent and
past compare, who indeed (be their names neuer so famous) beare about them,
but the shadow of Art. And howsoeuer the spirits of such men are so elevated and
raisedeuen beyond themselves, that they thinke basely of enery mans doings but
their owne; though their consciences tell them they are but as emptie vessels,
which alwayes make the greatest sound. It shall suffice me, that (I) know what
they haue in them, and how far their skill extendeth; and so rest my selfe conten-
ted, till Time and Truth (the Tryers of all mens actions) shall distribute to enery
one according to his desert. In the meane time, as this little Booke hath found
gracious acceptation at the hands of him to whom it was first primately intended:
So I hope it will haue the approbation of all such as are well disposed, and beare
affection to so excellent, commendable, and necessary an Art: assuring them, that
had I had my right, I should haue giuen them better content, and greater satis-
faction of the Pens perfection: As for Carpers and ouer-curious-ey'd men, I passe
not, as knowing my selfe enery way (in the Art I professe) a Workman that
needeth not to be ashamed.

From my house in Bush-lane neare
London-stone, Decemb. 22. 1618.

B 2

M. B.



The Pens Excellency.



He Profession of the *Pen* at this day being so vniuersall, and the Professors themselves for the most part so ignorant, and insufficient to vndertake so worthy a function; together with the desire I haue (according to my small talent) to benefit such as are, or would be Practitioners in that commendable Art of FAIRE WRITING; were the onely motiues that induced mee to manifest vnto the view of the world, these few lines hereafter ensuing. Wherein before I enter into discourse concerning the Art it selfe, giue me leaue cursorily to demonstrate the manifold abutes which are offered vnto the *Pen* by a number of lame *Pen-men*; who as they doe intrude themselves into the societie of Artists, and vsurping the name of *Pen-men*, seeke *detinere Artem ignorantia*; so by their audacious brags and lying promises, they doe shadow and obscure both the excellency of the *Pen*, and the dignitie of those that are indeed true Professors thereof.

But I purpose not to heape vp all the abuses which they may be conceiued to offer vnto the *Pen*; for that were to lose my selfe in an endlesse discourse: I will onely point at a few which I hold to be the chiefeft, and doe belong principally to matter of Teaching: And those I finde to be foure.

I Abuse.

First, you shall obserue that these Botchers, (for they deserue no better title) are for the greatest part of them of no standing, nor euer haue had any ground in the Art, onely haue a certaine confused kind of writing, voide either of *Life*, *Dexterity*, or *Art* it selfe; and yet notwithstanding, they professe, and in their Bills (clapt vpon euery post) promise to performe as much as any whosoeuer. For let any man obserue their *Ly-bills*, (for so I may very well tearme them) and he shall see how liberall they are in their promises this way, professing to teach any one (not standing vpon the capacitie of the pupill) to write a sufficient hand in a month, and some of them doe say, in a fortnight. Yet, if they did but say so it were tollerable, when as they themselues, (I dare be bold to affirme it) may goe so long to Schoole to learne a little *a*, and yet not attaine to the true touch thereof, being fitter for other Mechanicall occupations (wherein some of them, to my knowledge, haue beene brought vp) then for the Profession of this so curious an Art. Whose *Writings* (if they come to the touchstone of Art, which cannot erre, and to the iudgement of Artists, who seldome are deceiued) will proue lame and Schoole-boy-like. And although in some of their doings, there may seeme in the eyes of the ignorant,

norant; to be a shew of Art: howbeit *tantum absumt à perfectione, quantum ab ignavia animi magnitudo*, They come as farre short of those that haue the least skill, as they doe of Perfection.

Next, whereas we that are *Pen-men* hold this as a Maxime in the Art of Writing, To yeeld a reason of euery thing we doe, since *plus apud nos vera ratio valet, quam vulgi opinio* why, these ignorant Professors are so reasoniuse in all their workes, both of Writing and Teaching, that it is impossible for those whom they teach, or that imitate their doings, to reape any benefit by them. Reason being a second Schoolemaster to bring a man to knowledge in any Art he desires to practise. And certainly (experience tells me that) in the matter of teaching, nothing is more auailable to a learner, then the demonstration of Reason. So that herein appears the second abuse, in that these men, being not able to yeeld a reason of that they professe, doe neuerthelesse (Parrat-like) boast of their skill, and in their paptrs giue out vaunting speeches, as if so be they were the onely fellows that would (as we say) beare away the bell: whereas if a man take a view of any of their workes or writings, he shall find therein no appearance either of Truth, Reason, or Art: but on the contrary, such weake stuffe as he would rather imagine it to be the scratching of a Hen, then the worke of a profest *Pen-man*.

Thirdly, (because I would be brieft) by these their large (yet lying promises) they blind the eyes of the common sort, who are rather affected with

3 Abuse.

3 Abuse.

with

with nouelties and strange deuises, though they appeare in nothing but vaine ostentations, then with the soundnesse of iudgement and exquisite-nesse of skill, wherewith Artists are indued. For is it not a common thing amongst them, as well in their residence about this famous Citie (which God knowes swarms with them) as in their curricular Progresses ouer all places in this Kingdome, to carry about them, yea and to set in open view the writings and Tables of other men, and affirme they are their owne ? I appeale to none but to my owne experience herein ; howbeit I am perswaded diuers others (and which I know to) will concurre with me in this truth. And what is this, thinke you, but *deceptio visus*, a blinding of the world with shewes of what they are not ?

4 Abuse.

Lastly, they doe also hinder the commoditie of those that goe as far beyond them in excellency of writing, as the Sunne exceeds the Moone, and that two wayes.

First, by their base and ignominious carriage of themselves in their accustomed cosening, wherby men take occasiō to conceiue (so ill of others of the same Profession, that it is almost impossible for any one (doe mean he neuer so well,) to haue entertainment where they haue bene before.

And secondly, by the multitude of them, which is so great that a man can goe into no corner of this City, but he shall see and heare of a world of squaring Teachers, not one of them almost worthy to carry a *Per-manus* Inck-horne after him, much lesse to beare the name of a good *Per-manus*.

Diuers

Diuers other abuses there are which these men offer vnto the excellency of the *Pen* and *Pen-men*. But lest I should seeme prolix in so slight an argument, I will here leaue them to the censure of the skilfull, and to those that to their cost haue made tryall of them. Forasmuch as my intent is not so much to detect the folly of those vnworthy Professors (which is palpable enough to euery one) as to entreat of the Art it selfe, reducing all that I intend to speake in commendation thereof, vnto these three heads:

- { 1 To the *Antiquitie*
2 To the *excellencie*
3 To the *Diuersitie* } thereof

First, for the *Antiquitie* of it. Some affirme that the vse of this Art was found out in the very infancy of the world: and that *Enoch* the seauenth from *Adam* had skill therein: For *Iosephus* credibly reports, that one of the Prophecies which *Enoch* wrote on pillars of stone, remained euen in his time; or at least some ruine thereof. But others doe ascribe those pillars to *Seth*, who liued before *Enoch*. Howsoeuer, if it were but as ancient as the Law, it carries with it age enough. *Ioseph. lib. 1. de Antiquitate*

As for the Art of *Printing*, which came vp but yesterday (in comparison) and is now in much request, that can no way blemish the Art of *Writing*, forasmuch as *Writing* is the President by which *Printing* is effected, and therefore the more worthy. For as we say in *Arithmeticke*, *Out of the greater*

greater the lesser is deducted: So that, that whence the deduction is made, is greater then the deduction it selfe.

I shall not neede to argue much vpon the *Antiquitie* of this Art, in regard of the vniuersall knowledge thereof. What worthy and notable acts were heretofore done by any, either Diuine, Morall, Legall or Martiall, but were reserved to after-ages by the meanes of *Writing*? And I wonder how we should euer haue attained to any kind of learning, had we not had the scrols of our learned fore-fathers to peruse and looke into, as also the holy Scriptures, *In quibus sunt omnes thesauri sapientia ac scientia reconditi*?

2 Part.

The next thing to be entreated of, is the *Excellency* of the Art of *Writing*, which doth euidently appeare in these two things:

1 *Desiderio.*

First, in the earnest desire that all men for the most part haue to attaine vnto it: for those things which are rare and delectable, are sought for and pursued of all men, that's a rule in Nature: Now the Art of *Writing* is a most excellent and delectable Art, and therefore of all men much desired.

2 *Necessitate*

Secondly, the *Excellency* appeares in the *Necessitie* thereof: for it is necessary for all (you know) to write; and those that cannot, finde what a multitude of inconueniences doe come vpon them for the want of it. And hertin (by the way) suffer me not to giue conuience to that vngrounded opinion of many, who affirme *Writing* to be altogether vnecessary for Women. If by it any foule businesses are contracted, and thereby much hurt effected; Is this to be laid vpon the Art it selfe? Or is not rather the ill disposition

*An answer
to a common
Objection.*

disposition of those to be charged herewith, who make it the instrument, whereby they bring to passe euill actions? For not the vse but the abuse of a thing is it which makes it odious. If it were otherwise, why then foule imputations may be laid vpon the best vertues, which of themselves are immaculate.

To be brieft, the Art of *Writing* is so excellent, and of such necessary vse, that none ought to be without some knowledge therein, since the excellency of no Art without it can be made knowne or manifest. And if any Art be commendable in a Woman, (I speake not of their ordinary workes wrought with the needle, wherein they excell) it is this of *Writing*, whereby they, commonly hauing not the best memories (especially concerning matters of moment) may commit many worthy and excellent things to Writing, which may occasionally minister vnto them matter of much solace.

Hereby also, the secrets that are and ought to be, betweene Man and Wife, Friend and Friend, &c. in either of their absences may be confined to their owne priuacy, which (amongst other things) is not the meanest dignitie.

Lastly, the practise of this Art is so necessary for women, and consequently so excellent, that no woman suruiuing her husband, and who hath an estate left her, ought to be without the vse thereof, at least in some reasonable manner: For thereby shee comes to a certaintie of her estate, with-

out trusting to the reports of such as are vsually employed to looke into the same: whereas otherwise for want of it, she is subiect to the manifold deceits now vsed in the world, and by that meanes plungeth her selfe into a multitude of inconueniences.

Wherefore their opinion who would barre women from the vse of this excellent facultie of *Writing*, is vtterly lame; and cannot by force of argument be maintained.

And although the *Excellency* of this Art (to speake of the curiosity thereof) be somewhat shadowed by the dulnesse of some Mechanicall spirits, who seldome haue skill in any thing out of their own element, that thinke *Writing* to be onely a hand-labour, and so they can write to keepe a dirtie shop booke, they care for no more; neuer esteeming the commendable manner of faire & orderly *Writing*, which ought in all businesse to be obserued, as well in keeping of Bookes for Merchants & others, as in all kind of Engrosments, appertaining to the Law, &c: Yet notwithstanding the splendor & grace of *Writing* shines most excellently in the scrolls of skilful Artills, as in the writing of some may appeare to them that haue insight.

And what should I say of the Excellency of this Art? Is it not one of the hands by which not only this, but all other *Common-wealths* are vpholden? The key which opens a passage to the descrying and finding out of innumerable treasures? The handmaid to memory? The Register and Recorder of all Arts? And the very mouth whereby a man familiarly conferreth with
his

his friend, though the distance of thousands of miles be betwixt them?

Infinite other things might be spoken concerning the Excellency of this Art of *Writing*; and where I faile in the setting forth thereof, assist me with your manifold imaginations.

The third and last thing to be discussed of in commendation of this Art, ³ *Part.* is the *Diuersitie* thereof. I meane the diuers kinds of *hands* which are now vsed among vs. For although they all goe vnder the name of writing; yet they are to be distinguished according to the diuersitie of them. Howbeit my purpose is not to clog my discourse with an enumeration of euery idle hand that may be written: for that were absurd, and out of the element of a *Pen-man*. I will only entreat of those which are the principall, and where in the most Art, the greatest curiositie, and the rarest dextertie of the Artist is to be manifested: and they are these which follow, *viz.*

1. *Secretary.*
2. *Basillard-Secretary of Text.*
3. *Roman.*
4. *Italian.*
5. *Court.*
6. *Chancery.*

Of each of which I will briefly speake somewhat, *only by way of distinction.*

distinction, in regard I would not willingly weary the Reader with superfluous circumstances, or detain him long from that which followeth.

1 Secretary. For the first, *viz:* the *Secretary*, which is so rearm'd (as I conceive) partly because it is the Secretaries common hand; and partly also, because it is the onely visuall hand of *England*, for dispatching of all manner of busineses for the most part whatsoeuer.

Secretarius à secretis. I might adde hereunto the super-excellency of this hand, in respect of any other hand; for that the very denomination thereof, imports some things in it that are not easily to be found out. And true it is, that whosoever doth practise it (according to the true nature of it) shall perceiue therein many secret and subtil passages of the hand, which few, but those that haue bin well grounded therein by a true Artist, are able to comprehend: but I affect breuity.

To speake of the kindes of *Secretary*, is (in these dayes) no easie matter: for some haue deuised many, and those so strange and disguised; that there is hardly any true straine of a right Secretary in them. For mine owne part, I make distinction betwixt the *Sett*, *Facill*, and *Fast bands*, of which three I shall (God willing) by and by propose some few examples.

2 Bastard Secretary. The next is *Bastard-Secretary*, and so named by the best, because it is gotten of the Secretary, as those that haue any skill may perceiue. This is a Hand not so visuall as the former; yet of great validitie, and for diuers purposes exceeding graceful; as for Engroisements, Epitaphs for Tombs, Titles

Titles of Bookes, and many other vses, which would be too tedious for me here to recite.

The third is *Roman*, which hath his denomination from the place ³ *Roman* where (it seemes) it was first written, viz: *Rome*. A hand of great account, and of much vse in this Realme, especially in the Vniuersities: and it is conceiued to be the easiest hand that is written with *Pen*, and to be taught in the shortest time: Therefore it is vsually taught to women, for as much as they (hauing not the patience to take any great paines, besides phantasticall and humorfome) must be taught that which they may instantly learne: otherwise they are vncertaine of their proceedings, because their minds are (vpon light occasion) easily drawne from the first resolution.

The fourth is *Italian*, a hand in nature not much different from *Roman*, ⁴ *Italian* but in manner and forme, of much incongruitie thereunto. This is a hand which of late is growne very vsuall, and is much affected by diuers: for indeed, it is a most excellent and curious hand, and to be written with singular command of hand; else it will appeare but very ragged and vile; and if the *Pen* be taken off in coniunction of the letters, it is neither approueable, nor *Pen-man-like*, but meere botching, which is detestable.

The fift is *Court-hand*; so called, for that it is of great vse in those two famous Courts of the *Kings Bench*, and *Common Pleas*. It is a hand somewhat difficult to write well, and he that continually writes it, may happily come to perfection in that; but for other hands (if he could write ne-

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ner so many) let him neuer looke to write any of them well: for it is able to marre them all. I am not reasonlesse in this opinion, but able (vnto any that please to produce the cause.

6 Chancery.

6 Chancery

The last is *Chancery*, which euery man knowes to be written no where but in the *High Court of Chancery*, and in other Offices which haue reference thereunto. I am of opinion, that this hand being well written, is far more gracefull then the *Court*, and equally difficult. It hath a kinde of mixture of the *Court* and *Secretary* in it, which any man of iudgement may easily perceiue.

There are two kinds hereof, the *Sett* and *Fast*; the difference betweene them is not litle, as they that are Clerks well know.

Thus much, or rather thus litle, I thought good to deliver, touching the *Antiquitie*, *Excellency*, and *Diuersitie* of the Art of *Writing*.

Now hereshall follow certaine peeces and Examples of the sixe severall heads before mentioned; wherein I haue endeouored to fit my telfe with extraordinary matter for Coppies; holding it an absurd thing in a good *Pen-man* to make choice of such fustian stuffe, as many doe, onely to set out their Coppies, and make the writing to seeme gracefull to the eye. Also I haue laboured to be so perspicuous in the nature of euery hand, as that the meanest may imitate me, and reape some benefit by me.

Thus

Thus from the gate or entrance, I haue brought you into the house ; where you haue seen sundry ornaments and peeces of Art: and now (if you be not weary) goe with me into one roome more, and there take a view of the implements and tooles, with which you must worke, if you meane to proue a Pen-man ; and learne how you are to vse and handle them. But before we enter, steppe aside with me, and I will giue you notice of certaine obseruations, which are necessary to be knowne of euery one that will practise this Art.

Observations for Writing.

EVERY one that intends either to be a Teacher of others, or a Practitioner for himselfe ; ought to know that in the Art of Letters, or Writing, three things are to be obserued, *viz.*

- 1 *Ratio.*
- 2 *Modus.*
- 3 *Species.*

The former whereof, which is Reason, hath reference to the vnderstanding, and doth most of all concerne the speculative part of *Writing*. *Generally.*

The two latter, *viz.* the *manner* and *shape* (which of euery letter through-

throughout the Alphabet is to be obserued) doth consist in the carriage of the hand; and these are the practique parts of *Writing*.

Particularly.

1 Ratio,

First, the *Reason* of euery letter must be found out; as why such a letter being made thus and thus, seemes more gracefull then being made so and so. Likewise, as for euery letter, and the least touch with the Pen, a reason must be giuen: So it is in the coniunction, knitting or ioyning together of the letters; Why the Pen must here be taken off, and why there not taken off? why the nature of this letter will admit the taking off of the Pen, and why the nature of that letter doth require the contrary. These things must be resolued to the learner, by Reason; else how shall he vnderstand to write well?

2 Method.

Next, the *manner* of making euery letter must be knowne too. For if a Scholer be taught to frame his letters after an ill, corrupt, and contrary way: It cannot be that he should euer write well. And although perchance some doe write sufficient and seruiceable hands, that neuer were taught the true way of framing their Characters: Yet notwithstanding what they doe, they (as we say) doe by rote, not vnderstanding, or conceiuing how to write. For I dare vndertake, that such as haue not bene rightly grounded herein, are neuer able to know or iudge of the goodnesse or badnesse of a letter. Therefore it were to be wished, that men would refrain from these Botchers that spoyle so many, & bring vp such a multitude of Scriblers, not fit for any mans imployment: and that they would

would (not standing vpon the pay, as many ignorant persons do) put their youth to such as are able to teach, and are knowne to be good Pen-men.

Lastly, as the *reason* and the *manner* of euery Letter is to be obserued: so the *shape* (which giueth *life* and *spirit* to *Writing*) must be knowne also: for therein the very substance of *Writing* consisteth. 3 *Species.*

Herein a man ought to be very wary and circumspect, concerning the carriage of his Pen: that is, that he doe not presse vpon that part of the letter which requires a fauourable touch; nor be sparing in that part which requires the contrary: for in either the *spirit* of the letter is dulled and made blockish, so that the *shape* cannot then be good.

It shall not be amisse for the diligent Practitioner, more specially to obserue these few brieue Rules concerning Writing, viz.

1 First, to size his *Writing*, that is, to make the depth and fulnesse proportionable.

2 Then to obserue the *whites*, for that's a maine matter.

3 Lastly, to keepe an equall distance, as well betwene letter and letter, as betwene word and word.

These three being the chiefest things wherein the grace of *Writing* consisteth.

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In the next place I hold it necessary to set downe certaine rules for the making & holding of the Pen, with other things thereunto appertaining.

Observations or rules for the making of the Pen.

After you have gotten you a good Pen-knife well edg'd & smooth'd vpon a hoane, and good second quills, either of Goose or Raven, scraped with the backe of your knife, begin to make your Pen thus:

1 First, holding your quill the right side vpwards, cut off about the third part of it flat along to the end.

2 And turning it on the backe side, cut off the very end of it alsoape; which being done, it will be forked.

3 Then, holding it still on the backe, make a little cut in the very midst of the quill.

4 When you have done so, take the end of your knife if it haue a pegg, or else another quill, and make a slit vp suddenly, euen in the cut you gaue before.

5 Which being done, turne your quill on the right side againe, and begin to cut a little thought about the slit, on that side which is next your left hand, and so continue cutting by degrees, till you thinke you haue sufficiently cut that side. But herein you must be very wary you cut not off too much of the slit; for then your Pen will be too hard, and if you leaue too much also, it will be ouer-soft.

A Caueat.

6 Then

6 Then even against the place you beganne to cut the first side, cut the other likewise, till you haue made them both of an equall thinnesse: and then trying it by lifting vp the slit vpon the naile of your thumbe, you shall see whether it be too soft or too hard: if either, bring it to a meane by adding more slit to it, if you see it to be too hard; or by taking some away, if you perceiue it to be too soft.

Lastly, herein lies the difficultie, *viz.* in the nibbing of the Pen: wherein I obserue this rule, that placing it on the naile of my thumbe, or middle finger, I hold my knife somewhat sloaping, and cut the end of the nibbe, not quite off, but before my knife come off I turne him downe-right, and so cut the nibbe cleane away, on both sides alike; contrary to that old vulgar rule, *Dextra pars penae, &c.* Now if my Pen be to write full, I cut off so much the more of the nibbe; if small, so much the lesse.

Observations for the holding of the Pen.

1 **H**olding your Pen betweene your thumbe, your fore-finger, and your middle-finger: *viz.* with the top of your thumbe, the bottome or lower part of your fore-finger, and the top or vpper part of your middle-finger.

2 And let your other two fingers ioyne to the rest a little thought within them; suffering none of your fingers with which you hold the Pen, so touch paper: for that is the proper office of the fourth and little fingers,

Note that if your quill (as many haue) haue reed, you are to pare it on the backe thinly, to take them away. Obserue that this nibbing of the Pen must bee done at once, though it seeme two seuerall cuts, otherwise it will not write curantly.

which the strength of the others is maintained,

3 Lastly, for the right viage of the Pen, when you can hold it ; you shall observe, that it ought to be held directly vpon the full: for that is most proper, being that the nib of the Pen must be cut euen, otherwise it is subiect to spatter. Howbeit, I deny not, but in the fetching of any compasse, it must be held a little inclining to the left side: for so the Pen will giue full where it should, and small also where it is required.

Note, that the Pen must be held very gently in the hand, without griping, because of two inconueniences which come thereby.

1 The one is, that the command of hand (which otherwise by the easie holding thereof is to be attained) is hereby vterly lost.

2 The other is, that by this griping, or hard holding of the Pen, a man is kept from a speedy dispatch of that he goes about to write: both which are maine enemies to Clerke-like writing.

M. B. his private opinion concerning Pen-manship.

1 First, it is a most absurd and hatefull qualitie, to vse any manner of botching in the Art of *Writing*; yea, though it be in a letter of the greatest vncertaintie.

2 Again, I am of opinion, that although in the writing of some *Hands*,
(as

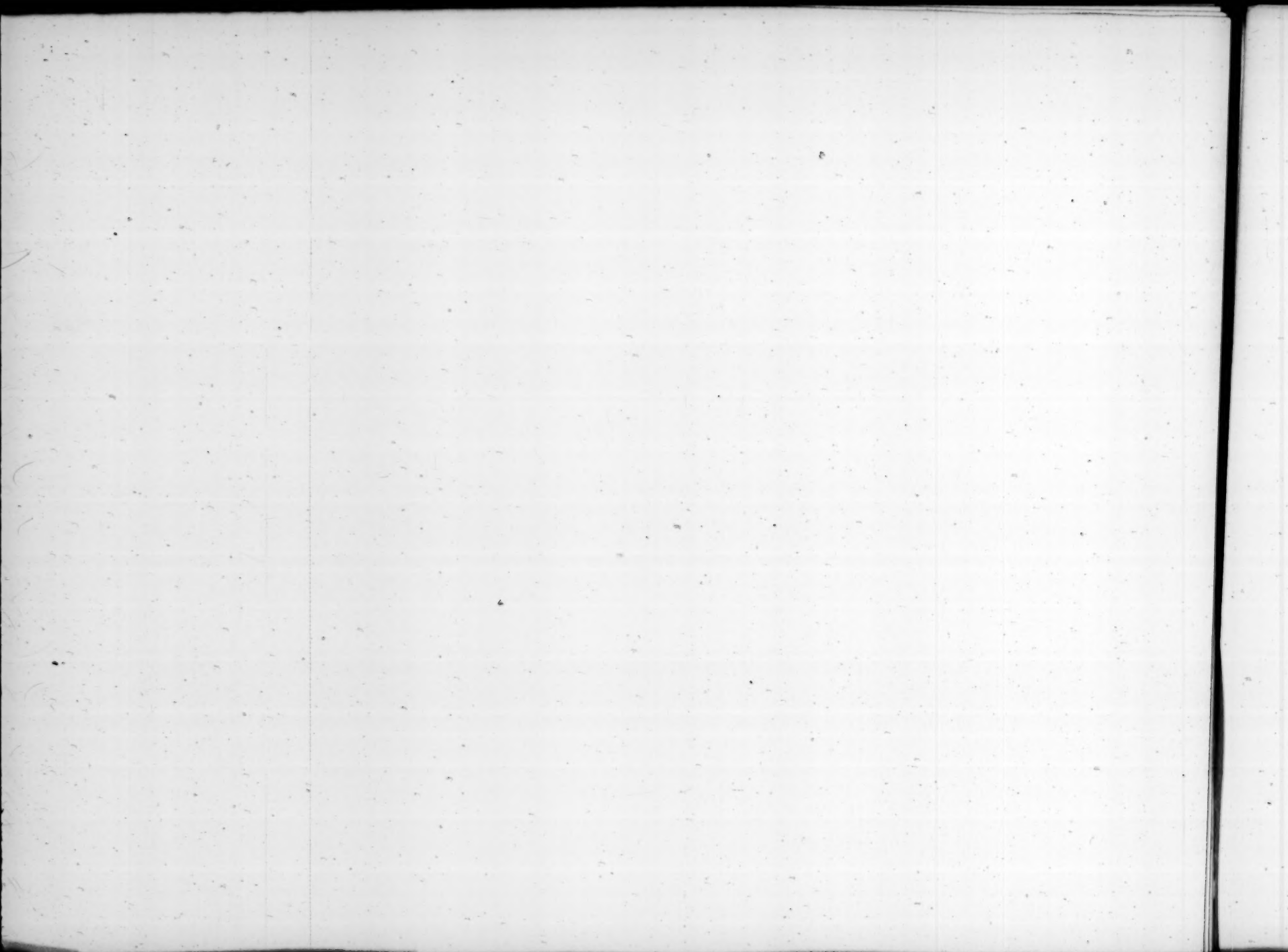
(as of the *Sett Secretary* and some other) it be now and then tollerable to take off the Pen in coniunction of the letters, for the more formall writing thereof: yet that in the *Facill*, but especially, in the *Fast Secretary*, it is so injurious to the perfection of Clerke-like writing, that I cannot free him that useth it, from the imputation of a meere Botcher.

3 The like opinion doe I retaine of those, who must write euery thing that is to be performed in any reasonable fashion, and with credit, with or by a *line*: for therein they shew themselues rather Carpenters then Writers, and cannot (in the iudgement of Artists) be rightly termed good *Pen-men*.

4 Also (in my iudgement) he cannot be reputed a good *Pen-man* that is not able vpon an instant, with any *Pen*, *Inke*, or *Paper*, and in the presence of whomsoever, to manifest some skill: Being that the rare & absolute qualitie of the Pen, consisteth not in the painting, pricking forth, and tedious writings of six lines priuately in a mans Study, with the best implements; but a sweet command of hand, and a certaine conceiued presumption.

5 Lastly, to vse any strange, borrowed, or inforc'd tricks and knots, in or about writing, other then with the celerity of the hand are to be performed, is rather to set an inglorious glosse vpon a simple peece of worke, then to giue a comely lustre to a perfect patterne; they being as vnnaturall to *Writing*, as a surfet is to a temperate mans body,

FINIS.

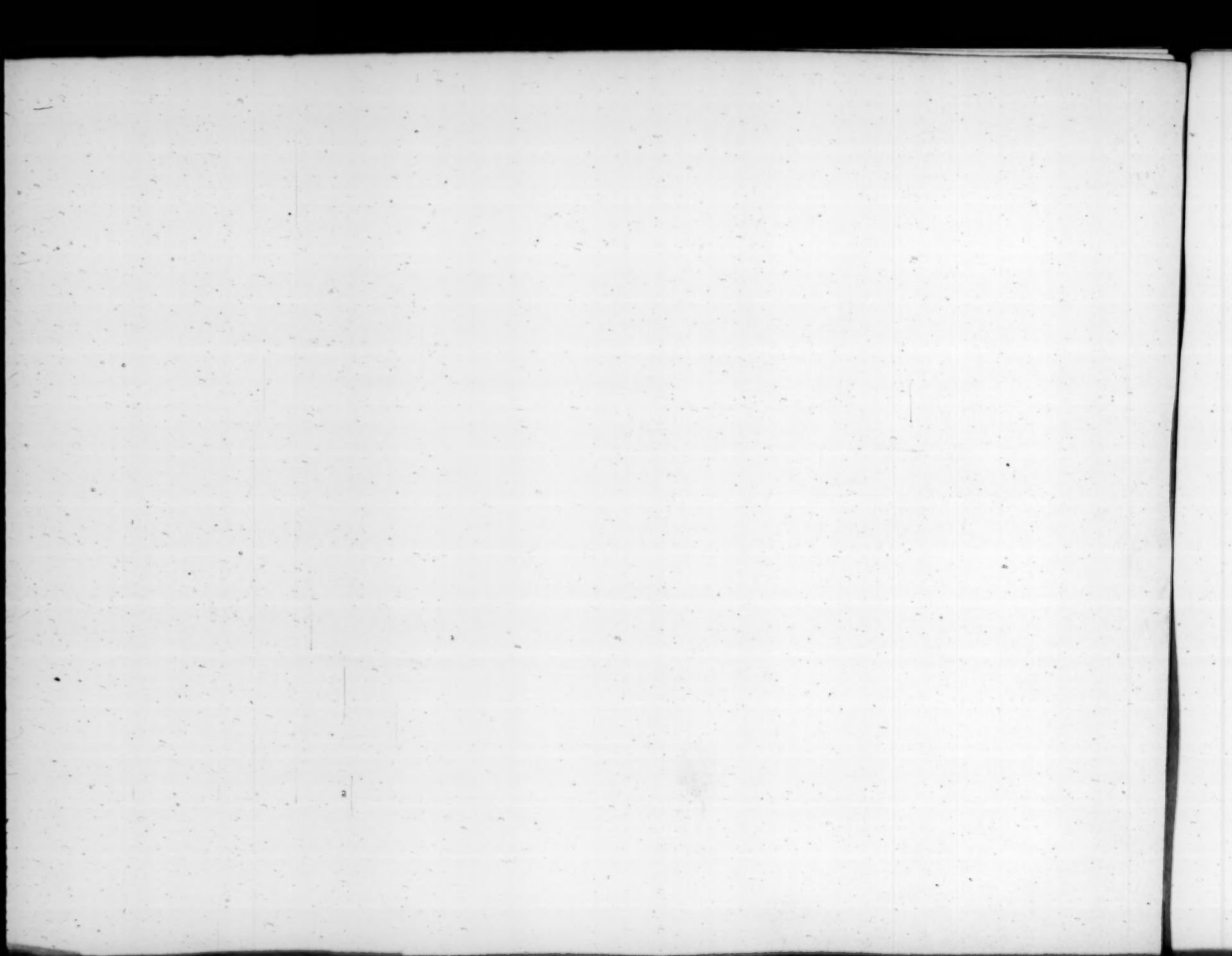


1.
 2.
 3.
 4.
 5.
 6. a.

a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.

c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.
 a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.
 a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.
 a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.

a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.
 a. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.





. d. d. d. b. b. b. c. c. c. d. d.
d. e. e. f. f. f. g. g. g. h. h.
i. i. i. k. k. k. l. l. l. m. m. m.
n. n. n. o. o. o. p. p. p. q. q. q.
r. r. r. s. s. s. t. t. t. u. u. u.
v. v. v. x. x. x. y. y. y. z. z. z.

Emulacion of vertue
in great men is honourable but of Greednesse
is dangerous: for many times it breaketh
the necke of one or both the parties: But it
never faileth of hindring their dutie and
faithfull service to their Prince & Countrey.

Emulatio et proximi exercitus gloria, sequitium repulerat



W^hen meate the whole summe is as much to be required as the
pleasantnes. So in reading of Authours we are not so
much to looke into or respect the elegantie or quantitie of
the phras as the goodnes of the matter contained in them.



W^hat is valued by the qualitie not the quantitie of a thing for
the goodnes of a fortresse consisteth more in this that the
parts be one to another conformable and in distant answer-
able then if they be disproportionably great & capacious

1
Account not up to the place of **Edno** lest
thou be made to come downe againe wth shame;
for prosperitie is more dangerous then adver-
sitie and more perissh on the right hand of us
would by pleasure the left hand of some degree

Billingslee

Qui se exaltat humiliabitur

Invident homines maxime paribus

aut inferioribus, cum se rectos sentiant, illos autem colunt et colasse:
sed etiam superioribus invident saepe vehementer, et comagis, si indole-
rantibus se iactant, aequalitatem communis invidis exstantia dig-
nitatis aut fortunae suae transcunt. In iudicijs invidia imberitiss
esse debet: nihilque homini est tam timendum: quam invidia: et
nihil innocenti suspecta invidia tam optanda, quam aequum iudicium.

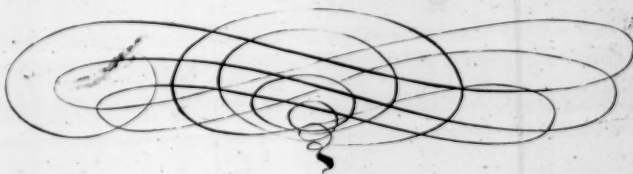
Billingsley.

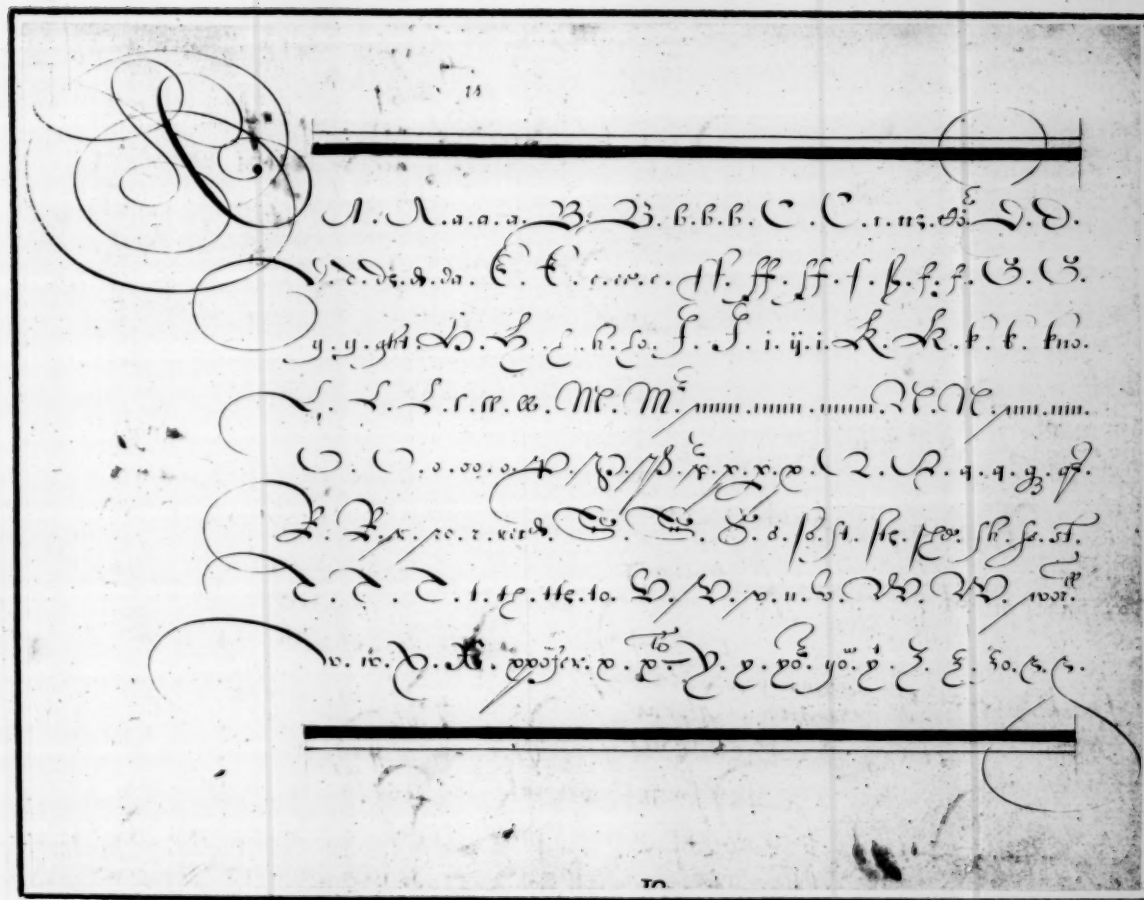
Invidia, virtute parva, gloria, non invidia putanda est.



conditione miserie administrandum videtur et proximorum: in
quibus diligenter plena summatum est nequaquid vituperationum:
ubi singulis periculosa est libertas ingratia sermo insidiosus co
assecutio perniciosa. pondus omnium familiaris multorum animus
inano iustitia occultis blanditis operatur. Dementes praetores
exultant praesentibus inserviunt abundant descendunt. Sunt qui
quod sentiunt: etiam optatum est invidiam metu non audent.

Sunt





Handwritten flourish
Habeo de eo fffghit la mureo ex pftu w r r w
Amintio Benjamin Camerone Davis

Handwritten flourish
The Bull

Emancipate fframples Caninus Lemwood
Immerent Kingdom Lotiofe Multitudes
Revolttio Ommeo Proathexo Kyntell
Linet Renaulto Coxeaigne Tamboxtaine
Vintem Williamo Wendengfull Donophen
Yorko Zealo Splandoro. &c.

ou. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.

A. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z. &

A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.


A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. &



carung is the onlie ornament and precious jewel of mans life without w^{ch}
a man can never attaine unto any honour or perfectment in this common weale
For as the foxe home in the denes y^eare is sure thinge none shoulde see him
so man is more commodious and profitable unto thee in this age



saluum me fac Deus quoniam intrauerunt aquae usque ad animam
meam Infixus sum in limo perfundi et non est substantia cum
Veni in maris astitutinem et tempestas aduersit me Laboravi
clamans raucae factae sunt fauces meae defecerunt oculi mei Et


 I J K L M N O P Q R
 S T U V W X Y Z
 A B C D E F G H I J K L M N O P Q R
 S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z &c.

Remember to keep the commandments of the
 Lord before the ordinances of sinners.

the report of yo^r good fortune coming to my knowledge I
could not but take occasion hereby to praise God & rejoice
in yo^r success; hoping y^e as my affection moveth me to
write: so it will please yo^r to accept of some good
remembrance to continue me in y^e number of yo^r friends
well wishers. y^e rather better willing than able to do yo^r service.

I am still your affe^d to be y^e one

Martin Bittenger

A. a. B. b. C. c. D. d. E. e.
F. f. G. g. H. h. I. i. K. k.
L. l. M. m. N. n. O. o. P. p.
Q. q. R. r. S. s. T. t. V. v.
W. w. X. x. Y. y. Z. z.

S a a a b b b r r r o o o d d d h h h e e e f f f g g g i i i l l l
 j j j k k k l l l m m m n n n o o o p p p q q q r r r
 s s s t t t u u u v v v x x x y y y z z z

Ad seculo experientia erat super ad zelousie followe yd elia qd of hese
 a hominibz hmed de quibz rone so vltet ruyne qd destruction.

Billingsley

S providentia dei regit lux mundus ad emque rebus consulis humanis.
 neque solum universis verum etiam singulis Deum agnoscimus ex
 operibus eius Commenda quibus utimur hunc qua sumus spi-
 ritum quem ducimus a Domino Deo optimo maximo omni potenti
 omnibus hominibus conati agnosimus Sed debemus omnia nra

B

industrious in his work knowing that if by his labour he should get any thing
it is good & his reward but if good remaineth to him comfort clear by his labour for
his labour he shall not get any thing & his reward is his but if he shall remain in his
labour

D

a a b b c c d d e e f f g g h h i i j j k k l l m m n n
o o p p q q r r s s t t u u v v w w x x y y z z

F

W

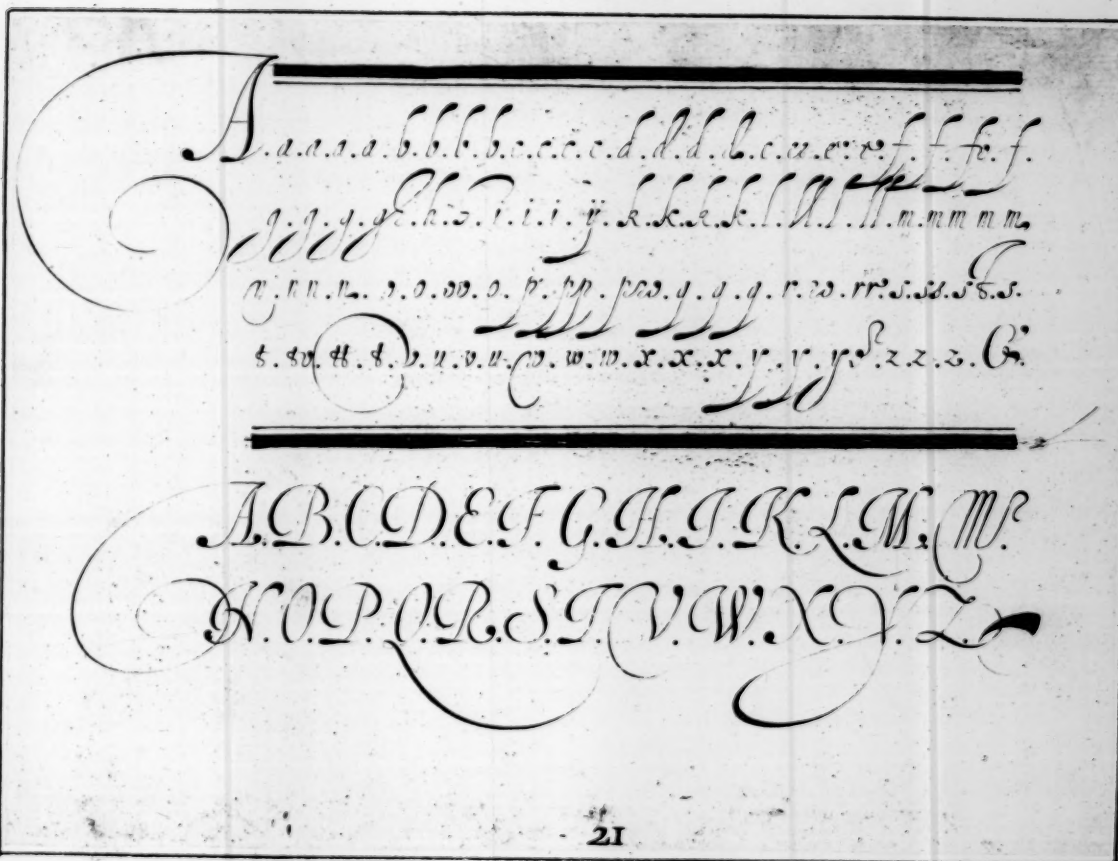
ine was made from the beginning to make men glad and not for drunkenness
wine measurable taken and in time cause a cheerful countenance and
comforteth mans heart but immoderate use weareth in error
sendeth in forgetfulness dulseth the braine bringeth forth sluggishness

When an humour is Strong and predominant, it not onlie converteth
his proper nutriment, but euen that which is apt for contrarie
humours, into it owne nature and qualitie. Of like force is a
Strong and wilfull Desire, in the minde of man: For it nott
only feeds vpon agreeable motions, but makes euen those rea-
sons, which are Stronge against it, to be most for it.

Ager animus, falsa pro veris videt.

*Q*uemadmodum scilorum gradus si alias tollas alias incidat non
nullas mal: herentes relinquant. ruina periculum struas.
non ascensum parat: Sic tot malis. tum
victum tum fractum Audium Scri-
bendi. quid dignum auribus. aut
probabile potest afferre.

*S*cribendi Audium. tranquillum. perturbatum sit



Come annico con fiume & merlo corro entico
et con tutta l'acqua in un letto fa con grandissimo
impeto il suo corso et sfaventa la città benche
benissima murato ma se si divide in più parti.
per la forza Gè passato à quazzo Tognino.
Casi appunto se forza d'un Esecuto. Gè.

L en heurence & l'homme qui trouve sapience
et qui abonde en prudence. Meilleur l'ac-
quisition d'icelle que les marchandises d'or
et d'argent : car ses fruits sont les premiers
et tres purs. A. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q.
r. s. t. u. v. w. x. y. z. & M. G.

124
If it is propounded a matter to his inward friend would
be advised. Yet that imports a resolved business.
would have it concealed. In the first case, the Coun-
sellor must unlooke his heart: in the other he must
seale upp his lippes. For it is dangerous to be of a
Great mans Counsaile, and not to keepe it.

Gran silentio & gran pende a se conseruare

*I*t is a mighty difficulty to please all men in our actions. For no act of what nature
soever it be if it bring not with it the fauour of the Time wherein it was done and
the good opinion of those into whose hearts it seeks to be insinuated it is but as a
candle whose shadowe seems greater then the light. *Non omnibus omnes.*

*E*rectauit cor meum uerbum bonum dico ego opera mea Regi Lingua
mea Calamus Scribe uelociter scribens Speciosus forma pre
silijs dominum diffusa est gratia in Iobis tuis propter ea Deus Re
Aa b b c c d d e e f f g g h h i i k k
M m n o p q r r s s t t u u v v x x y y z z

Α. α. α. Β. β. β. Γ. γ. γ. Δ. δ. δ.
 Ε. ε. ε. Ζ. ζ. ζ. Η. η. η. Θ. θ. θ.
 Ι. ι. ι. Κ. κ. κ. Λ. λ. λ. Μ. μ. μ.
 Ν. ν. ν. Ξ. ξ. ξ. Ο. ο. ο. Π. π. π.
 Ρ. ρ. ρ. Σ. σ. σ. σ. Τ. τ. τ. Υ. υ. υ.
 Φ. φ. φ. Χ. χ. χ. Ψ. ψ. ψ. Ω. ω. ω. δ. δ.

Οὕτω γὰρ ἐπαγγελσεν ὁ θεὸς τὴν κοίτην, ὥστε τὸν υἱὸν
 αὐτοῦ τὸν μονογεῖν ἔδοξε, ἵνα πᾶς ὁ πιστὸς
 εἰς αὐτὸν μὴ ἀπολήται, ἀλλ' ἔχη ζωὴν αἰώνιον.

א. ב. ג. ד. ה. ו. ז. ח. ט. י. כ. ל. מ. נ. ס. ע. פ. צ. ק. ר. ש. ט. ה.

יְהוָה לֹא גָבַהּ לִבִּי וְלֹא דָמִי עֵינַי וְלֹא חֲזַקְתִּי
בְּגִדֹתַי יִבְשָׁלֵאִי מִטֶּמֶעַ : אֵבֶל לֹא שִׁיחֵיתִי
וְלִטְמִיתִי נַפְשִׁי בְּכֹף עַל אֲפִי בְּיָדַי מִלֵּן נַפְשִׁי :
